"CRITICAL ANALYSIS OF IDEOLOGIES IN INDIAN MOVIES BASED ON MAHABHARATA"

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INTRODUCTION

The *Mahabharata* is an Indian epic which considered to be the world's largest epic book. It contains about one lakh slokas, which is believed to be seven times more than Iliad and the Odyssey. The origin of *Mahabharata* is said to be between the 8th and 9th centuries BC. The entire epic is divided into 18 khandas which are called parts. These parts are Sambava, Sabha, Aranya, Virat, Udyog, Bhisma, Dhron, Karna, Shalya, Soupthi, Stri, Shanti, Anushasan, Ashwamedhieka, Ashramvasa, Musala, Prasthana, and Swargarohan. The central theme of Mahabharata is the quarrel between two families, Pandavas and Kauravas, for the kingdom Hastinapur.

Mahabharata has excited the Indian literary imagination since time immemorial. Profuse classical and folk delineations of this epic in different genres have traditionally shaped the Indian way of pondering about and deciphering texts. Not only texts different kinds of film adaptations have experimented with the epic's theme, plot, and characters.

In *Mahabharata*, we can see a lot of ideologies were portrayed to answer the questions of mankind. "An ideology is a set of ideas, beliefs, and attitudes, consciously or unconsciously held, which reflects or shapes understandings or misconceptions of the social and political world. Ideology injects specific politically value-laden meanings into conceptualizations of the social world which are inevitably indeterminate and is consequently a means of constructing rather than reflecting that world. This also applies to interpretations undertaken by the analysts of ideology themselves". (Michael)

Ideology is a worldview within which political values attitudes and beliefs are shaped and expressed. Ideology deals with questions of human nature, the foundation of knowledge, understanding of history, and socio-political and economic arrangements. Ideology involves

subliminal, affective responses of human beings to their lived experience. Ideological views may be supportive of the dominant orders or reflect broad positions of a challenge to those orders.

This research tries to enlighten these ideologies of *Mahabharata* in Indian movies and also examines how these ideologies influence society. For this study, I divided this research into seven chapters and attempt to explain it.

My first chapter deals with the *prominence of plot construction in film.* "Plot refers to the main events in a story composed as a connected sequence of events. The plot can be made up of several seemingly unconnected threads, but as long as they are presented in a way that communicates to the viewer that these actions and events are connected in some way". (Lannom) To examine this I will compare the plot of different films with Mahabharata.

The second chapter deals with the *Theme's application in modern society* "It's the message that the writer is trying to get across to the audience which, when effectively communicated, satisfies them, emotionally and analytically, and makes them feel they've just watched a good film. It is, in a single sentence, what the movie is *really* all about". (Scott) To evaluate the relevance I choose the method of survey.

The third chapter deals with the *Western Influence, feminism, and identity crisis portrayed in the characters.* "Feminism is the ideology or theoretical commitment to the women's liberation movements. Feminism refers to the political, cultural, and economic movements aimed at establishing greater rights and legal protection for women. It is the belief in the importance of gender equality". (Tanwar). To study this I will do content analysis and also do surveys.

The fourth chapter deals with the *Interchangeability of dialogue in the film.* Dialogues always have an importance in the film. Sometimes the film became a blockbuster only with

one dialogue. In this chapter, I try to find out some dialogues resembling Mahabharata and its ideologies.

The fifth chapter deals with *Embedded stories in the film.* Stories told by a character within a story are known as embedded stories. This chapter reveals how embedded stories in Mahabharat became the main content of films.

The sixth chapter deals with the *Adeptness of the film.* This will talk about how cleverly the director tells a story or title of a film. And it also portrays the various intricacies reflected in the overall idea of the film.

The seventh chapter deals with the *summary and conclusion* of the whole research study.

Using these seven chapters my research will try to critically analyse the movies based on Mahabharata. Not only with these chapters, using a questionnaire survey and also some theories help in this process.

Media theories that influence society will have a great job in the completion of the research. Personal influence theory, Agenda setting theory, Hypodermic bullet theory, and cultivation theory are the ones that help the research. In this Agenda setting, Cultivation and Hypodermic are the theories that give immediate messages to society. It will be right or wrong, but messages by media have so much importance to man and society. Queer theory is also a part of this research work because some of the characters in *Mahabharata* show identity crises.

Significance of the study

The *Mahabharata* is a saga of our times. The plot of the ancient Indian epic was around corrupt politics, wicked men, and conflict. In this tale, things get shoddier until an era of incomparable corruption dawns. Discrimination and human anguish are facts of life in *Mahabharata.* This research intends to give an insight into our society that how films adapted from Mahabharata influence people. The work offers valuable perceptions and vantage points for reflecting on how various discernments play out today.

OBJECTIVES

- To understand the modern influence in correlation with feminism and identity crisis in the portrayal of the character.
- To study the prominence of plot construction and relevance of the theme in the film.
- To find out the resemblance of the dialogues of the film with the epic.
- To understand the adeptness of the film with the epic.
- To find out the embedded stories in the films based on the epic

RESEARCH METHODOLOGY

This proposed study is a mix of qualitative and deductive research. This research consisted of some psychological and sociological theories of media. Personal influence theory, Hypodermic bullet theory, Cultivation analysis theory, Agenda-setting theory, and Queer theory are the theories experimented with or observed through this research.

Content analysis is also a part of this research. Initially, I need to go for content analysis to prove my primary objective. Viewing films, and reading articles and books are the core of the content analysis. Based on understanding and analysis, I need to critically assess the content and context of all the films, books, and articles and make a conclusion.

After this process, I need to do a survey using google forms to understand the influence of Mahabharata on people. The population group for this survey will be in age between 8 years to 40 years. This is the population that mainly watches films. The survey will be followed by Yes/No/Maybe and Strongly Agree/ Agree/ Disagree/ Strongly Disagree/ Neutral scale.

The last procedure of the research is to analyze the theories to substantiate the conclusions from content analysis and survey and prove the influence of Mahabharata on Indian films and similarly to society and man.

HYPOTHESIS

This thesis has been undertaken to analyze the influence of ideologies in *Mahabharata* in Indian films. *Mahabharata* has a regulatory principle to lead our life. Many events that may be positive or negative portrayed in the epic cause a major impact on the daily life of a person. Like *Mahabharata,* films also influence the daily chores of a man. So, when we combine both of these, we can get an idea about how mythological stories make an impact on man.

CHAPTER DIVISION

Chapter 1: Prominence of plot construction in film.

Chapter 2: Applicability of the theme in the modern context.

Chapter 3: Western Influence, Feminism, and Identity crisis portrayed in Characters.

Chapter 4: Interchangeability of dialogue in the film.

Chapter 5: Embedded stories in the film.

Chapter 6: Adeptness of the film.

Chapter 7: Summary and Conclusion.

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2. *Baahubali 2: The Conclusion* Directed by S S Rajamouli, performances by Prabhas, Rana Daggubhati, Anushka Shetty, Ramya Krishnan, and Satyaraj, Arka Media Works, 2017.
3. *Bheeshma Parvam* Directed by Amal Neerad, performances by Mammooty, Soubin Shahir, Sreenath Bhasi and Shine Tom Chacko, A & A release, 2022.
4. *Kalyug.* Directed by Shyam Benegal, performances by Shashi Kapoor, Rekha, Raj Babbar, and Anant Nag, Film-Valas, 1981.
5. *Nizhalkuthu* Directed by Adoor Gopalakrishnan, performances by Oduvil Unnikrishnan, Sukumari and Nedumudi Venu, Adoor Gopalakrishnan Productions Artcam International Les Films du Paradoxe, 2002.
6. *Puzhu* Directed by Ratheena performance by Mammooty, Parvathy and Appuni Sashi, SonyLIV, 2022.
7. *Raajneeti,* Directed by Prakash Jha, performances by Nana Patekar, Ajay Devgn, Ranbir Kapoor, Arjun Ramphal, and Katrina Kaif, UTV Motion Pictures, 2010.
8. *Thalapathi* Directed by Mani Ratnam, performances by Rajinikanth, Mammooty, Sridevi, and Shobhana, GV films, 1991.
9. *Chitrangada: The Crowning Wish* Directed by Rituparno Gosh, performances by Rituparno Gosh, Jisshu Sengupta and Anjan Dutt, 2012.

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